

With reference to the artists of Old Lyme and its immediate territory, several points are of special interest: In the first place this group of painters is, with one possible exception, the oldest in New England and one of the oldest in America. Secondly, the Lyme Art Association is one of the very few which owns its own gallery; a truly handsome "temple of art" built by and for artists. The gallery is situated on the Boston Post Road at the edge of the village of Old Lyme. Its visitors' register shows that last season's exhibits were attended by art lovers from twenty-eight different states of the Union.

Thirdly, though often referred to as such, the Lyme group is ^{not} in ^{any} sense a "colony" group. That is to say it is not composed of men and women who gather together each summer for a brief period to paint, talk art and exhibit in the confines of a particular "quarter". On the contrary, twenty-five out of the Association's membership of thirty-six painters and sculptors own homes in one or the other of the twin townships of Old Lyme and Lyme. Others rent or lease residences for a considerable period. These homes are not clustered as the term "art colony" is likely to suggest. Some are separated by as many as a dozen miles.

Not that the several homes are occupied the year around. The winter season finds some Association members painting in various parts of the United States--Florida, the Old South, in the Southwest. France, Italy or Spain may attract them. But come the early summer and they once more foregather in the Lyme district to paint the local scene, and to be present at one or all of the three exhibitions given in their gallery there. These

exhibits number the Water Color Show, the Annual Oil Show, and the Autumn Show. The three cover a period extending from early June until late September.

The Annual Oil Show is the major event of the season and that which will begin next July will be the thirty-fourth annual exhibition held by the Lyme group.

The members of the Lyme Association have ~~examined~~ won a world-wide reputation. They are permanently represented by works hung in fifty-two different American galleries ranging in importance from the Carnegie, Corcoran, National, Metropolitan of New York City and in foreign galleries as remote as the National gallery of New Zealand.

Many of the members have been awarded prizes both at home and abroad. Now your true artist is the last person in the world to "exhibit his trophies" or even talk about them. But a local art lover with an inquiring turn of mind recently unearthed the fact that among the Lyme Art Association membership are some fifty-two medals of award. Not that he has seen them. Many of the owners have no idea as to where their medals may be. Perhaps at the bottom of some attic trunk. Possibly at the back of some half-forgotten secretary drawer. But there is a publication called the American Art Annual which lists ~~xx~~ all such matters. It was from this and similar sources that the reporter got his data.

To call the roll of the Lyme Art Association's thirty men and six women members would be to name not a few who are nationally and even inter-nationally known figures in the art world. The group has been distinguished by such ~~xxxxx~~ painters as Henry W. Ranger, Carleton Wiggins, Bruce Crane,

Willard Metcalf, Childe Hassam, William S. Robinson and Edward F. Rook--to name some of its "pioneer" members; and by many other important contributors to the world of art.

Though the majority, indeed the large majority, of Lyme Association members cast their votes in Connecticut, it is of interest to note that among the group are found natives of fifteen different states and three foreign countries. In fact the group numbers but five "New Englanders" in the sense of having been born in this division of the country.

Though at all times forward looking, the Lyme group has for the most part remained conservative but with liberal tendencies. They paint rational works--modern yet devoid of fads and crudities.

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